

Publicity Committee

Lyme Art Assn.

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The prize picture of the 1929 art exhibit at the Lyme Gallery in Old Lyme, Conn., is a still life by Edward F. Rook, called "Reflections in a Samovar." He was inspired by the artist's fascination upon catching his own reflection in a gazing globe in somebody's garden. His umbrella, head, the easel and the landscape behind him were all so oddly distorted that he decided to make use of this idea. The picture is distinguished and scholarly. It owes its rich lustre to the fact that its undertone is a painting of the Borda Garden, near Cuernavaca, which the artist decided to scrape off. He arranged the objects in this still life at least a hundred times before he felt their composition to be perfect.

He was even more fastidious about the grapes. "Art is long and the life of a grape is short," he can ruefully tell you. These special muscat and Belgian grapes necessitated endless journeys to New York City, for the artist was constantly scraping them out to begin anew. And as he said, "It is with grapes as it is with human beings. If one man dies, it is no use saying, 'Well I can paint him from his brother.' If there are 36 grapes in a bunch, a bunch of 37 won't do, and I have to have a new bunch every time I make a fresh start. Moreover, the bloom rubs off easily, even when transported in cotton wool." Mr. Rook finished the picture, grapes and all, with the last bunch of the season.

Born in New York City, Mr. Rook became a pupil of Constant and Laurens in Paris. He is a member of the National Academy, the Lotos Club, and the Lyme Art Association. He is W. Owen Goodman, philanthropist of fine arts in Chicago and president of the Lyme Art Association expresses himself as being much pleased with the notices and attendance already shown at the exhibition. Incidentally, many artists represented have Chicago connections: Wilson Irvine, Carleton Wiggins and his son Guy Wiggins, Bessie Potter Vonnor, the sculptress, Everett Turner, Clifford P. Grayson, and Henry Bill Selden all have worked in the Art Institute. Mr. Selden lived in Elgin, Ill. for a number of years, and Will Howe Foote studied at the Institute. 275 paintings and sketches, all of a high level of quality, decorate the triple-winged gallery. Landscapes predominate, although there are many figures.

Other examples of still life in the exhibition are Wilson Irvine's "The Studio Window", a bowl of pinks beside a bronze figure, with a stained-glass window behind lending the whole a prismatic effect, and Guy Wiggins' "Old Corner Cupboard," a canvas displaying a vase of zinnias against a wine-deep cupboard.

"Borderland," an Altman prize picture, by
Among the landscapes is William S. Robinson, also a member of the National Academy, and another smaller picture by Mr. Robinson, "On An Old Farm." ^{This} which depicts a quiet farm scene; on a slope is a hospitable-looking shed where one could always ^{be sure of} ~~draw~~ a glass of cider in the autumn.

Surpassing in sheer beauty is Gregory Smith's "Nocturne." One sees merely the façade of a New England house, a girl standing by the gate, with the moonlight casting ~~tree~~ shadows on the house; but the whole canvas is enveloped in a mysterious, pale-jade shroud, as delicate as Ming porcelain. His "Autumn Waters" yield up a river bank with an idle row-boat moored to a drooping tree. The water is the color of a fairy's wrap, as if sun, moon, and stars had been melted on his palette. "Winter", showing a favorite street corner in Springfield, Mass., during a snow-storm, is an abrupt departure ~~from~~ his two spiritual pictures.

Superlatives will never do justice to Henry Bill Selden's "Abandoned" house. The title will be a misnomer when the original is discovered on that Vermont hill. A broad deep sky makes this cottage look like an orphan lost in a wide, wide world, and yet it is the most animatedly abandoned creature in the history of the world. Mark Twain might have been born there.

How describe Henry Rankin Poore's "Top of the Cliff"? He has achieved in his vegetation on those dunes a delicious variety of colors as graceful as seaweed, as luxuriant in color as the portulaca.... Will S. Taylor plants a giant "Weeping Willow" in an ordinarily fallow canvas, and behold! it puts forth one leafy branch into a stream, ~~which reflects rugged greens, browns, and blues,~~ while the distance slumbers in a mist. His group of sketches of rustic bridges and mountain brooks is equally delightful.... In the "Villa Elizabeth," Lucien Abrams produces an interesting distortion

of trees. "Dejeuner En Provence" shows us a little French girl in a funny little sailor hat demurely munching her croissants and chocolate at a round table.... Eugene Higgins this year is ^{"hangs"} preoccupied with the lawless ^{the} "Law Breaker," depicts a poacher with a gun climbing a low rock; short squat trees, solid in texture and unusual in their anatomy, somehow sound an ominous note, as if justice lay in wait behind them. A row of grim defiant back hacking away in rock constitutes his "Convicts.".... Returned from a winter's painting in Spain, the versatile Wilson Irvine has called ^{one of} his landscapes; "Grazalema Range, Spain"; it is done ^{in an unusual color scheme} with a broad range of color, and depicts slate-grey mountains in the distance; with a solitary native astride a donkey approaching a hut close at your feet.... "A Sunny Roadside" by George M. Bruestle, transports you into fresh, clear, rain-washed country.

The tender greens of F.V. Du Mond can only be compared to Nature herself, to the tips of the Chinese arbor vitae, His lawns, conifers, birches, and bushes skirting lily ponds ^{bring us} ~~bring us~~ closer to Robert Frost's poem, "Sound of Trees." He gives us an apple tree in bloom that looks as lyrical and chaste as a little convent girl in her, Confirmation dress. His "Spring Willows", with two girls picking wild flowers in a meadow, is a rhapsody of virginal love.... Margaret Cooper has caught the true quality of New England roadsides in her "Black Walnut Tree." A white horse and wagon lumber along the road, shaded by immense trees; a plain farm-house looks at you from the other side of a stone fence.... The Frank A. Bicknell landscape, "An October Day," is a mood rather than a picture, a mood fragile, pensive, and elusive. On the right bank of a quiet stream, three slender birches in leaf sway indolently like nymphs.

The late William H. Howe excelled in producing the tranquillity of the countryside. On his "Beldin Farm," cows with full udders come in from browsing; to seek their stalls. The orderly hay-mounds close by borrow a lemon light from the lingering sun; and a hen-hawk trambles over the wheat-colored barn. ^{Helen Xavier Du Mond's} His "Margaree Valley" is a study in greens, with a faint thread of blue winding through marshes..... "Connecticut from my Porch," a painting by Carleton Higgins, will draw ^{many a rocking-chair to his veranda} ~~many people~~. There is to be seen

^{simply} a flock of round-bellied sheep in the foreground, with a group of fan-shaped trees behind, and a strip of blue water in the distance. The trees have that extraordinarily soft, shadowy, moss-like quality seen in Benson's etchings. It is under such trees that Keats might have stretched himself lazily, to sing, "I feel a free and leafy luxury." ~~Mr. Higgins' charming pastorals (teasing because of the contrast between angry skies and peaceful cattle) decorate the West gallery.~~

This wing is devoted entirely to sketches, grouped according to the artist. A bronze figure, Sprite, is here also, done by Bessie Potter Vonnich. Mrs. Vonnich likewise offers "Dance of the Cupids," a centerpiece with terra-cotta effect, ~~and a canvas on a wall, called "An Oriental," which shows a nude in rich, warm flesh tints.~~ One of the prominent miniature painters of the country has contributed to this exhibition: Lydia Longacre offers a miniature of a young girl's head, ~~and a small sketch, "The Porch"~~ ~~(Miss Florence Griswold's celebrated mansion).~~

Clark G. Vorhees' "The Mill Stream" possesses a golden quality which puts to shame Dame Nature herself.... Bruce Crane achieves a divine "early dawn" effect in his two woodland scenes, "Farm Fields," and "The Late Year." In these two canvases he manages to express a phosphorescent atmosphere, with his yellow and gray tracery over ^{a rich} ~~an~~ foundation. This much we see. But we feel the invisible presences of fauns, dryads, satyrs, elves... The clouds in George B. Burr's "Autumn" have a sculptured effect.... James G. McManus has captured "A June Day" that will never pass; he takes you up to a stony hill-top looking down on sparkling water glimpsed through olive-green conifers, and across to another hill... William Chadwick is also enamored of "June Days"; his wild laurel flames on the banks of the salt water.

Among the paintings are a few figures. A young girl reflected in a mirror indulges herself in Robert Vonnich's "Day Dreams." She stands beside a vase of flowers in an Empire gown, a bright narrow band drawn through her auburn hair, her right hand poised on the table... "The Green Hat," by Ivan G. Olinsky, is a portrait of a girl ~~with~~ ^{arranged}

against a tapestry of hills and trees. Her face is arresting for its great character. The lift of her head suggests Revolution, the steppes, Cossacks, Russia. In another picture, an intimate group of four, the artist has painted a young girl in satin evening dress seated in a brown wicker chair, her two sisters and brother gazing dreamily at her. In conception and execution alike, it is lovely.... The "Nude Study," by Clifford P. Grayson, represents a young girl seated on a draped chair, an interesting study in color contrasts.

Of the marine landscapes, Will Howe Foote shines with a group of Bermuda sketches, one "Bermuda Fisherman", showing a brilliant cove; another "The White City," being a skyline of plaster buildings, (the city of Hamilton actually) seen from Paget across the bay. The enormous cedars in the foreground excite universal envy. In his smaller sketches, Mr. Foote has seen his Bermuda rocks as castle ruins; others as stalagmites.... Thomas Watson Ball offers "1812," one large painting of two gallant ships in battle; a smaller one, "Midnight," shows a vessel silhouetted against the sky, with an orange moon discharged from ^{above} ~~below~~ and lodged in the blue-black water.... Harry L. Hoffman, who has been setting up his easel with the William Beebe party in Bermuda, offers a highly interesting group of color ful sketches. One, called "A Coral Reef Fantasy", occupies the sea-bottom, vividly presented, with purple fish circling around an enticing mermaid, whose hair shoots up like flame into blue spoutings of water. .. Charles Ebert presents "Matinicus Cove, Maine," showing fisherman's huts in the distance, sail-boats in the harbor, and flat layers of lavender rock in the foreground. There is an odd luminosity about the rainbow-swept sky.

^{fine} Reception Rosseau's ~~terry~~ dogs need no introduction to art lovers. Can those melancholy faces with their quivering tails actually be imprisoned for life on canvas! Mr. Rosseau ^{is} ~~has~~ showing three canvases this year: "Master's Lunching," "Sedge-field," and "Bob and Bill."... Edward Volkert, friend of the ox, has three cattle pictures: one, called "Wooding It," brings you a team of oxen drawing a wagon-load of birch logs. The late afternoon sun rests upon the oxen's backs, ~~and~~ the shadow of the

wagon is thrown on the golden autumn leaves on the ground. The colors used in his "The Lane" are unusually subtle.

Of city scenes, there is Charles Vezin's group of skyscraper sketches. "The Equitable," a pyramidal of commerce, on the Hudson, takes on the romantic shape of Arizona cliffs, with its slate-grey, orchid tones... But perhaps more familiarly romantic to Easterners is Guy Wiggins' realistic "Wall Street at Dusk," or even "At Central Park," where you are invited to mount an open victoria ^{(but} in a snow-storm). The Gallery enjoys an exceptional Everett Warner this season, "Monongahela River," which impresses you with the pressure and vibration of industrial Pittsburgh. The canvas is suffused with a ~~sexy, metallic, steel-like~~ ^{fairly} light, which ~~practically~~ ^{practically} reeks of melted ore.

Non-members whose work also hangs in the Lyme Art Gallery are Tessa Clinsky, daughter of Ivan G. Clinsky, Gertrude Nason, James Welland, who has done a portrait of Judge William Marvin, Helen Xavier Du Mond, who has hung a charming little landscape, Paul Saling, William H. Donahue, H. Saxton Burr, Winfield Scott Cline, Oscar Fehrer, William Steene, and Mary Eleanor Witherspoon, who has painted a miniature called "Grandfather."

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